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## **Orchestra part: bassoon (1st & 2nd). Set no. 6 [1910-1919]**

Bizet, Georges, 1838-1875; Meilhac, Henri, 1831-1897; Halévy,  
Ludovic, 1834-1908

Paris: Choudens, Pere et Fils, [1910-1919]

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1st Bassoon.

Bassoon.

Carmen.

**IMPORTANT!**

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Arthur W. Tams Music Library

*Set No. 6.*  
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## IMPORTANT

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C A R M E N

### Prelude

- a. No 7 Duet page 11 Cut "L" to "L"
- b. No 5 Habanera page 9 Cut "L" to "L"
- c. No 14 Terceroro page 22 No Cut play all two verses
- d. No 10 Seguidilla page 16 No Cut
- e. No 22 Air page 44
- f. No 16 bis page 30 attaca to 17 no cut segue No 18 make  
one cut L-L
- g. No 15 Quintet Page 26



Practice # 26

Pract. # 46

" " Page 49

" " Page 33

" " 38

" " 43



DAVID

1840

1 1/2 1/2 1/2



# CARMEN

GEORGES BIZET.

BASSONS.

**1**  
All<sup>to</sup> giocoso.  
PRÉLUDE. *ff*

UNIS.

à 2. *p*

*ff*

à 2. *pp* *cresc.* *ff*

CHANT.

16 *f*



B<sup>ns</sup>

*p* **1** *ff*

à 2. Practice

*p* *cresc.* *tr*

*f* *cresc.* *ff* *ff*

à 2.

*più ff*

And<sup>no</sup> mod<sup>to</sup>

à 2.

*ff* *p*

*cre - scen - do molto.*

*ff* Enchaînez.



ACTE I.

*All<sup>to</sup> solo*

**2**

*pp* **10** *f*

**5**

*p* *f* *ff* **1** *p* *p cresc.*

*On the Beat*

*f* *CDE EGA BBD* **2** *f* **1** *pp* **4** *p*

*f* *ff* **1** *p* *p cresc.* *f* **3** *pp*

*stop* *Animez un peu*

**3** *pp* **1** *mf < f*

CHANT.

**7** *pp* **5**

Bns

*10#3*  
*2/2/2*







dim. pp cresc.

f ff pp cresc. f

SOLO. 1<sup>o</sup> Tempo.

cresc. ff 1 ff 6 pp 10

p f ff 1 p p cresc. f ff

Enchaînez.

*Handwritten note:* Lire d'arm

All<sup>o</sup> PIST: dans Mémie mouvt!  
la coulisse.

3

6/8 2/4 35 16 55 mf f

5 UNIS. f 2 p

4 f f cresc. ff 3



3

779 93E -16- (S) -17- (H)

BASSONS.

*p marcato.* *p* *sf* 4 *p*

*sf* 4 *pp* *pp* 3 *pp* *f*

3 *pp* *sf* 5 *mp*

*f* *p* *mf*

*p* *mf* *cresc.* *ff* UNIS.

*fff*

Récit. PIST: CHŒUR. *pp* SOLO. 18 *pp*

6	8	2/4	
9	8	40	
6	8	2/4	

to #4 (S) (H)

A.C. 5276



Récit mod<sup>to</sup>

**3 BIS.**

12 *p*

Poco piu all<sup>o</sup>

12 *f*

5

Enchaînez.

Next Exam

All<sup>o</sup>

**4**

6 *pp*

cre

- scen - - - do.

*ff*

**A** All<sup>to</sup> mod<sup>to</sup> CHANT. B<sup>ns</sup>

8 *pp* 1 3 12 *pp* *pp*

Plus lent Encore plus lent

**B** And<sup>no</sup> (Maj.)

4 *pp* 5 *pp* *poco sf* *pp dim.*

**C** *p* *dim.*

Enchaînez



f 6-1

pp 10 pp 1 dim.

3 pp 5 1 1 2 poco sf

dim. 7 pp 2 f dim. molto. p

18 6 8 f UNIS. 4 ff

*Sup* All<sup>o</sup> molto. #5 (circled) All<sup>o</sup> mod<sup>o</sup>

p f

Bus CHANT. ff 10 poco sf pp pp 1

Bus pp SOLO. pp

A tempo rit. a Tempo. 2 pp

Enchaînez.



NEXI  
50/7m

BASSONS.

All<sup>to</sup> quasi and. *F#*

5

19 *ppp*

7 *f* 2 *f* 1 *UNIS.*

2

*f* 1 *ppco sf col cant* *ff UNIS.*

15 *ppp* 7

*f* 2 *f* 1 *p UNIS.*

*f* 2 *f* 1 *ppco sf ff*

Enchaînez

to #30



BASSONS.

6

All<sup>o</sup> mod<sup>o</sup> And<sup>te</sup> mod<sup>o</sup> All<sup>to</sup>

12 9 2

And<sup>no</sup> quasi all<sup>to</sup>

sempre pp f f

mf p

UNIS.

mf p

Solo

6 BIS.

Récit CHANT. Bus Solo

And<sup>te</sup> mod<sup>o</sup>

f p 2 2 2

All<sup>o</sup>

p 1 2

f

f 2

Enchaînez

next number



Good

And<sup>no</sup> non troppo.

CORS.

BASSONS.  
B<sup>us</sup>

a Tempo.

7

Musical staff for Corsos and Bassoons, measures 7-10. Includes dynamics *pp* and *1*.

rit. a Tempo.

Un peu plus lent

Musical staff for Corsos and Bassoons, measures 11-14. Includes dynamics *p* and *ppp*.

All<sup>o</sup> mod<sup>to</sup>

Musical staff for Corsos and Bassoons, measures 15-18. Includes dynamics *p* and *2*.

Un peu moins vite.

a Tempo  
un poco animato.

Musical staff for Corsos and Bassoons, measures 19-22. Includes dynamics *pp* and *p*.

All<sup>o</sup> mod<sup>to</sup>

Musical staff for Corsos and Bassoons, measures 23-26. Includes dynamics *f*, *cresc.*, and *pp*.

moins pp

cre - - scen - do.

*f*

*mf*

rit.

Musical staff for Corsos and Bassoons, measures 27-30. Includes dynamics *f*, *mf*, and *rit.*

Un peu plus lent.

CORS.

B<sup>us</sup>

Musical staff for Corsos and Bassoons, measures 31-34. Includes dynamics *sfp* and *ppp*.



a Tempo  
un poco rit.

4 *pp* 4 *pp* 4 4

All° *pp* *moins pp*

*f* *mf* 19 *rit.* a Tempo. *pp* 2

7 BIS. 12 *p* 1 10 *p* 3 *p* 2

Enchaînez.

*Part  
Cristin  
#2*

All° vivace. 5 *f* UNIS. // // // //

1 *ff* 2 *ff*

UNIS. 2 *pp* cre - - - scen



do. *f* *ff*

46

BIANT. B<sup>ns</sup>. *mf* UNIS. 1 *f* 4 *mf* 1 *f*

*p* 1 *f* *p* 1 *f*

*p* *cresc.* UNIS. *f*

*ff* UNIS.

1/2 cut to  $\text{C}$

2 *pp* 5 *pp* 10 *pp* 2



BASSONS.

2 *p* *cre - scendo.* 3

*f* *ff*

3 *f*

3 *f* 1 *p* 1 *cre - scen - do* *mol - to.*

*ff* 1

1 *ff* 1

1 1 1



1 *p*

*dim.* *pp* 12

9 Récit. CHANT.

*sp* 14 *All<sup>to</sup> mod<sup>o</sup>*

12 CHANT. *B<sup>ns</sup>* *All<sup>o</sup>* *ff*

*moins f* 11 *1<sup>o</sup> Tempo.* *ppp*

50 15 *All<sup>o</sup>* *B<sup>ns</sup>* *ff* *ff*

Handwritten numbers: 762, 45

Handwritten notes and musical sketches: 004, D, C#, and a small musical staff with notes.



10

All<sup>to</sup> B<sup>ns</sup>

20 7 ppp

30 8 ppp

a Tempo.

B<sup>ns</sup>

45 f f

Mod.<sup>to</sup> Tempo I.<sup>o</sup> Mod.<sup>to</sup> And.<sup>no</sup>

8 10 3 6

B<sup>ns</sup> Mod.<sup>to</sup> CHANT.

ppp 4 5

B<sup>ns</sup> Tempo I.<sup>o</sup> all.<sup>to</sup>

p fp ppp



11

All<sup>o</sup> vivo.      All<sup>to</sup> quasi and<sup>te</sup>      <sup>B<sup>ns</sup></sup> CHANT.

47      15      pp

All<sup>o</sup> vivace.

Fin du 1<sup>er</sup> Act



All<sup>o</sup> mod<sup>to</sup> à 2.

ENTRACTE.

*f* *p*

*tr#* *tr#*

*dim.* *pp*

SOLO.

25 *pp*

*pp*

*B<sup>ns</sup>*

7 *pp* *ppp*

Euchaînez.



1234 5678910111213141516171819202122232425

BASSONS.

49

26 27 28 29 30 31 32 33 34

ACTE II.

12

And<sup>no</sup>

19

20

SOLO.

pp

a Tempo, Più animato.

pp

f

mf

cre

scen

do.

2

f

f

1

pp

f

1

pp

f

1



BASSONS.

Plus vite.

Presto.



BASSONS.

Récit.

*Plax One*  
*6 C*  
*19 BIS.*

Musical notation for measures 21-24, Récit. section. Two staves in common time (C). Measure 21 starts with a piano (*p*) dynamic. Measure 23 has a forte (*f*) dynamic. Measure 24 has a piano (*p*) dynamic.

All<sup>o</sup>

13

Musical notation for measures 15-18, All<sup>o</sup> section. Two staves in 6/8 time. Measure 15 has a forte (*f*) dynamic. Measure 17 has a piano (*p*) dynamic. There are some handwritten annotations and a circled '8' in measure 17.

Musical notation for measures 19-22, piano accompaniment. Two staves in 6/8 time. The right hand has a forte (*ff*) dynamic.

Musical notation for measures 23-26, piano accompaniment. Two staves in 6/8 time. The right hand has a *sempre ff* dynamic.

Musical notation for measures 27-30, piano accompaniment. Two staves in 6/8 time.

Musical notation for measures 31-34, piano accompaniment. Two staves in 6/8 time.

Musical notation for measures 35-38, piano accompaniment. Two staves in 6/8 time. Trills (*tr*) are indicated in measures 37 and 38.



All<sup>o</sup> mod<sup>o</sup>

*p.m.*  
**14**  
 ff

1 p

f ff f ff 1. f ff tr

p f ff

f ff 1 f suivez. p

p f p f pp p

mf f dim. molto. pp ff



in Tempo.

5 *ppp* *suivez.* *f*

*p*

*pp* *ppp*

*ff* 1

3 *p* *f*

*ff* *f* *ff* 1 *f* *ff* *p*

*f* *ff* *f* *ff* 1



*Op. 10*

*f* suivez. *p* *p*

*f* *p* *f* *pp* *p*

*mf* *f* *dim.* *molto.* *pp*

*5* *ppp* *suivez.* *f*

*p*

*pp* *ppp*



Handwritten: *cut*

14 BIS. *cut* Récit. 21

Handwritten: *end* ✓

14 TER. *cut* All<sup>o</sup> mod<sup>to</sup> *f* 1

*p* UNIS. *cresc.* *dim.* 3

*p* 1 *pp* *Solo* *Clar.* *pp* 2

14 QUATER. Récit. 9 Enchaînez.



All<sup>o</sup> vivo *Basso cleff*

BASSONS.

15

6/16  
pp 5 pp 5 pp

p p f

p f

p

12 pp 2 pp

pp cresc.

sf dim. pp sempre pp



BASSONS.

UNIS.

*pp*

1, *f*

Récit. a Tempo.

*ff* 3 2

*p* 5 *p* 15

*pp* 3 *pp* *pp*

*mf* *crese.* *f ff* 17



28 Plus lent.

CHANT.

Tempo I<sup>o</sup>

BASSONS.

B<sup>us</sup>

Handwritten 'K' and '4' in the top left corner.

Handwritten 'm 2' above the vocal line.

Handwritten '4' and '2' in the vocal line.

Solo di - mi - nu - en - do.







BASSONS  
16 TACET.

Play 16 BIS

All<sup>o</sup> *p* *f* 17

Enchaînez.

All<sup>o</sup> a Tempo. 6 5 CHANT. All<sup>o</sup> molto mod<sup>o</sup> vns

17

a Tempo. CHANT. Bns

*f* *p* *mf*

*f* 2 *p* 1 *p* 1 *pp*

*pp* *f* *ff* *ff* UNIS.

Un peu a Tempo. CHANT. Bns

*ff* 3 rall. 15 *p* 1

1 *pp* *f* *ff*



BASSONS.

Un peu plus vite.

5 4 p p

cresc. f ff

And.<sup>te</sup> And.<sup>no</sup> Eng. Horn E.H.

7 20

Eng. Horn B<sup>ns</sup> SOLO All.<sup>o</sup> mod.<sup>to</sup>

pp 2 mf 19 56

CHANT. B<sup>ns</sup>

ppp 1 ppp moins p

1 pp

1 cresc. poco a poco. f ff 22

pp



22

BASSONS

I<sup>o</sup> Tempo. All<sup>o</sup> mod<sup>o</sup>

*f* *f* 16 8 *ff* 1 *ff*

Un peu retenu

1 *p* ere scen - do. *f* *ff* *p*

Un peu animé.

2 *f* 1 *ff* *tutta forza.* 1 *fff*  
Enchainez

All<sup>o</sup> mod<sup>o</sup>

18

4 *pp* *f* 1

All<sup>o</sup> mod<sup>o</sup>

*p* 9 *fp* 2 *ff* 1 *pp*



Handwritten: 4, #

*p* *cresc.* *f* *ff*

Handwritten: 3, *tr*

All<sup>to</sup> quasi and<sup>no</sup>

*pp* *mf*

Handwritten: *tr*, *tr*, *tr*, *tr*

*dim.* *p* *f*

a Tempo. All<sup>o</sup> mod<sup>to</sup>

*f* *pp*

1



pp 1 *moins pp* *cresc.* *f dim.* *molto.* *p*

The first system of music features a grand staff with two staves. The upper staff contains a melodic line with various dynamics: *pp*, *1*, *moins pp*, *cresc.*, *f dim.*, *molto.*, and *p*. The lower staff provides harmonic accompaniment.

*p* 1

The second system continues the musical piece. The upper staff begins with a *p* dynamic and a first ending bracket labeled *1*. The lower staff continues with rhythmic accompaniment.

*pp* 1 *f* *pp*

The third system shows a dynamic shift. The upper staff starts with *pp*, followed by a first ending bracket labeled *1*, then *f*, and ends with *pp*. The lower staff has a melodic line with some accidentals.

*ff* *f*

The fourth system features a grand staff with two staves. The upper staff has a melodic line with dynamics *ff* and *f*. The lower staff has a rhythmic accompaniment.

The fifth system consists of two bass staves. Both staves contain rhythmic accompaniment with eighth and sixteenth notes.

*p* *f* *moins p* *f* *p* *cresc.* 1. *f*

The sixth system features a grand staff with two staves. The upper staff has a melodic line with dynamics: *p*, *f*, *moins p*, *f*, *p*, *cresc.*, a first ending bracket labeled *1.*, and *f*. The lower staff has a melodic line with some accidentals.

*ff*

The seventh system features a grand staff with two staves. The upper staff has a melodic line with a *ff* dynamic. The lower staff has a rhythmic accompaniment.



BASSONS.

*f* *dim. molto.* UNIS. *cresc.*

cre - - - scen - - - do. *ff*

*fff* *tutta forza.*

UNIS.



And<sup>no</sup> quasi all<sup>o</sup>

ENTR'ACTE.

22 *pp* *pp* 1

*p* cre - scen - do . *f* *dim.* 8

ACTE III.

All<sup>to</sup> Mod<sup>to</sup>

19

8 *pp*

14 *pp*



First system of musical notation for Bassoons. It consists of a treble staff and a bass staff. The treble staff contains a complex melodic line with many sixteenth notes. The bass staff contains a simpler accompaniment. Dynamic markings include *cresc.*, *dim.*, and *pp*.

Second system of musical notation for Bassoons, consisting of a treble staff and a bass staff with melodic and accompaniment lines.

Third system of musical notation for Bassoons. It features a treble staff and a bass staff. A section is marked **UNIS.** with fingerings 1, 2, 3, 4, 5, 6. The treble staff has a melodic line, and the bass staff has a rhythmic accompaniment. A *cresc.* marking is present at the end of the system.

Fourth system of musical notation for Bassoons. It features a treble staff and a bass staff. Dynamic markings include *f*, *dim.*, and *p*. There are some handwritten annotations in the system.

Fifth system of musical notation for Bassoons. It features a treble staff and a bass staff. A *pp* dynamic marking is present at the beginning of the system.

Sixth system of musical notation for Bassoons, consisting of a treble staff and a bass staff with melodic and accompaniment lines.



**B** Solo

BASSONS.

pp mf

f pp f ff 1 f pp cresc.

f > p f ff C pp UNIS. // // // // //

cresc. f p >

pp

pp p mf cresc. ff > pp >

2nd 6/8

13



19<sub>BIS.</sub>

Récit.

All<sup>o</sup> mod<sup>o</sup>

Récit.

Enchaînez.

All<sup>o</sup> con moto.

FL.

CL.

B<sup>ns</sup>

FL.

CHANT.

CL.

B<sup>ns</sup>

20



9

First system of music for Bassoons. It consists of two staves. The upper staff contains the melody with dynamics *p*, *mf*, and *f*. The lower staff contains accompaniment. Measure numbers 1 and 4 are indicated below the staves.

Second system of music for Bassoons. It consists of two staves. The upper staff contains the melody with dynamics *pp*, *pp*, and *ppp*. The lower staff contains accompaniment. Measure number 5 is indicated below the staves.

Third system of music for Bassoons. It consists of two staves. The upper staff contains the melody with dynamics *pp* and *pp*. The lower staff contains accompaniment. Measure numbers 1, 8, and 7 are indicated below the staves. The word "Mod<sup>to</sup>" is written above the staff.

Fourth system of music for Bassoons. It consists of two staves. The upper staff contains the melody with dynamics *pp* and *f*. The lower staff contains accompaniment. Measure numbers 4 and 1 are indicated below the staves. The text "Un peu retenu. a Tempo." is written above the staff.

Fifth system of music for Bassoons. It consists of two staves. The upper staff contains the melody with dynamics *f*, *p*, and *f*. The lower staff contains accompaniment. Measure numbers 5 and 1 are indicated below the staves. The text "a Tempo." is written above the staff. The word "UNIS." is written below the lower staff. The text "cre - - scendo." is written between the staves.

Sixth system of music for Bassoons. It consists of two staves. The upper staff contains the melody with dynamics *f*, *p*, and *p*. The lower staff contains accompaniment. Measure numbers 3, 9, and 1 are indicated below the staves. The text "Tempo I<sup>o</sup>" is written above the staff.



SOLO. And<sup>no</sup>

And<sup>te</sup> molto. SOLO.

1<sup>o</sup> Tempo.

20 BIS. All<sup>o</sup> récit. 20



*Pract*

All<sup>o</sup> deciso.

BASSONS

21



BASSONS

*mf* *cresc. molto.* *f* *ff*

This system shows the first two staves of the bassoon parts. The first staff has a blue 'C' above it. Dynamic markings include *mf*, *cresc. molto.*, *f*, and *ff*. There are double bar lines in the first two measures of both staves.

This system contains two staves of musical notation for the bassoon parts, continuing the melodic and harmonic lines from the previous system.

2 *f* *ff*

This system features two staves with triplets indicated by a '3' above the notes. Dynamic markings include *f* and *ff*. A '2' is written above the first measure of the first staff.

*sempre ff*

This system shows two staves of musical notation, with the dynamic marking *sempre ff* written across the first staff.

1 SOLO. *dim.*

This system contains two staves. The first staff has a '1' above it and the marking *SOLO.*. The second staff has *dim.* written above it. A blue '60' is written above the first staff.

*mf* 2 3 *mf* SOLO.

This system features two staves. The first staff has *mf* above it, followed by a '2' above the second measure. The second staff has a '3' above it, followed by *mf* and *SOLO.* A blue 'D' is written above the first staff.

2 *pp* 4 *pp*

This system shows two staves. The first staff has a '2' above it, followed by *pp*. The second staff has a '4' above it, followed by *pp*. A blue 'E' is written above the first staff.



BASSONS.

22

Mod<sup>to</sup> 4 And<sup>mo</sup> molto.

a Tempo.

CHANT.

BUS

All<sup>o</sup> molto mod<sup>to</sup>

a Tempo.

22 BIS

All<sup>o</sup>

23

All<sup>o</sup>

tr

a Tempo.

Un peu moins vite.

1<sup>o</sup> Tempo.



ff 2 pp p cresc.

Très retenu. All.  
molto. f 1 pp pp cresc. f pp

cresc. f pp

B ff

UNIS. 1

Même mouv!  
sempre ff 1

UNIS. Eucha

turn 7  
page 60



*Pract*

BASSONS .

24

Mod<sup>lo</sup>

*p* *cresc.* 6

a Tempo. animato.

*p legg:* 5 5 *pp* *pp*

1<sup>o</sup> Tempo mod<sup>lo</sup>

1 *p* 2 *sf dim.* *p* 1 1

Tempo. Un peu plus retenu. rit.

*pp* 5 *pp* 2 *p* *pp* *pp*

*poco sf* *dim.* *dim.*

All<sup>o</sup>

*p* *dim.* *pp* UNIS. UNIS. UNIS.



a Tempo.

*p* cresc. molto. *ff* suivez 1 *pp*

And.<sup>no</sup> Mod.<sup>to</sup>

cresc. *f* 1 5 4 *pp*

*tenore*  
*claf*

a Tempo.

Mod.<sup>to</sup>

*pp* 5 8 *p* cresc. *f* *f* *ff*

*f* *ff* *ff* *ff* *f* *ff* *mf*

All.<sup>o</sup>

1 *p* cresc. *f* *ff* *f* > *mf* *f* cresc. *ff*

*ff* > *mf* *f* cresc. *ff* *mf* *f* *mf*

UNIS. 8



Mod<sup>to</sup>

All<sup>o</sup>

All<sup>o</sup>

All<sup>o</sup> mod<sup>to</sup>

Fin du 5<sup>e</sup> Acte.



*P/ae/4*

All<sup>o</sup> vivo.

ENTR'ACTE:

*ff*

32

*ff*

*B<sup>ns</sup> à 2. Solo*

*p* *ff*

*p* *pp* 2 2

*pp* cre - - - - - scen - - -

do.

*f* *à 2* 2 *ff* *cresc.* *f*

*a T<sup>o</sup>* 25 8 Hautb: 1 2 3 4 5 6 *ppp*

Enchaînez



ACTE IV.

All<sup>o</sup> deciso.

25 A

Musical notation for Bassoon, measures 1-8. The first measure is marked with a first ending bracket. Dynamics include *f* and a measure marked with the number 5.

Musical notation for Bassoon, measures 9-16. Dynamics include *ff*.

Musical notation for Bassoon, measures 17-24. Dynamics include *p* and *fp*. Measures 17-23 are marked with first ending brackets.

Musical notation for Bassoon, measures 25-32. Dynamics include *fp* and *f*. Measures 26, 28, and 30 are marked with first ending brackets.

Musical notation for Bassoon, measures 33-40. Dynamics include *f* and *ff*.

Musical notation for Bassoon, measures 41-48. Dynamics include *pp*. Measures 42 and 47 are marked with first ending brackets.



5 1 *fp* *fp*

*f* 5 *fp* *fp* *f* 5 *f*

*ff*

*ff*

*ff*

1 To 25 D



25 B.

20 *mf* *cresc.* *poco a poco.*

*cre - - scen - - do.*

*f* *cresc.* *cresc.*

*ff* *cresc.*

*fff*

*ten.*  
UNIS.



Musical notation for Bassoons, measures 1-7. The top staff has a fermata over the first measure. The bottom staff has measure numbers 1 through 7.

Musical notation for Bassoons, measures 8-14. A handwritten box contains the text "To 26 FAST".

25 c.

And<sup>no</sup> 8. FL CL: B<sup>ns</sup> p

Musical notation for Bassoons, measures 15-20. Includes dynamic markings "p" and "20".

Musical notation for Bassoons, measures 21-23. Includes dynamic markings "p" and measure numbers "1", "5", "1".

Musical notation for Bassoons, measures 24-29. Includes dynamic markings "cresc.", "f", "dim.", "p".

Musical notation for Bassoons, measures 30-35. Includes dynamic markings "cresc.", "f", "dim.", "p", "cresc.", "f".

Musical notation for Bassoons, measures 36-41. Includes dynamic markings "cresc.", "ff UNIS.", "diminuendo.", "pp", "pp".



# JOLIE FILLE DE PERTH

OPERA EN 4 ACTES.

DANSE BOHÉMIENNE.

GEORGES BIZET.

BASSONS.

25

And<sup>no</sup> molto poco più mosso.

**D**

17 4 Fl.

**BASSON.**

*pp* poco a poco acceleran - do. e - cre - scen -

do mol - to.

Quasi all<sup>to</sup> à 2.

*mf*

ac - ce - te -

ran - do - ere - scen - do

*molto.* **All<sup>o</sup> non troppo.** *f*

*cresc.* **All<sup>o</sup>**



BASSONS.

1<sup>re</sup> B<sup>b</sup> *P* ac - ce - le - ran - do - e - cre - scen -

2<sup>e</sup> B<sup>b</sup>

All<sup>o</sup> vivo.

- do. *mf* cre

scen do e - ac - ce - le -

ran - do - mol - to - *f* Presto. sempre.

cre - scen - do - e - ac - cele - rando.

*ff* più *ff* e più presto.

*fff* con furia.

Handwritten annotations in pencil and ink, including circled numbers and letters: "10 25(B)", "10 25(B)", and "10 25(B)".



All<sup>o</sup> giocoso.

*Soli* - Practice

BASSONS.

26

ppp

pp

p

mf

cresc.

f

cresc.

ff

UNIS.

UNIS.



BASSONS.

Handwritten 'C' in blue ink above the staff.

Handwritten 'tr' above the staff.

Handwritten 'pp cresc molto.' and 'ff' below the staff.

Handwritten 'cut' above the staff.

Handwritten '4' above the staff.

Handwritten 'UNIS.' circled in blue ink below the staff.

Handwritten '2' above the staff.

Handwritten 'pp' below the staff.



pp mf cresc.

f sf UNIS.

50

10 f dim. p dim.

SOLL. pp UNIS. p

mf

f cresc.



First system of music for Bassoons. The upper staff contains a melodic line with a triplet of eighth notes at the beginning and several slurs. The lower staff contains a rhythmic accompaniment of eighth notes. The dynamic marking *ff* UNIS. is placed between the staves.

Second system of music. The upper staff continues the melodic line with slurs and accents. The lower staff continues the rhythmic accompaniment. The dynamic marking UNIS. is placed between the staves.

Third system of music. The upper staff features a triplet of eighth notes and a slur. The lower staff has a rhythmic accompaniment. The dynamic marking *sempreff* is placed between the staves, followed by a blue letter 'F' and the marking UNIS.

Fourth system of music. The upper staff has a slur and a triplet of eighth notes. The lower staff has a rhythmic accompaniment. The dynamic marking *sp* is placed between the staves.

Fifth system of music. The upper staff has a slur and a triplet of eighth notes. The lower staff has a rhythmic accompaniment. The dynamic marking *ff* is placed between the staves, followed by a blue letter 'G'.

Sixth system of music. The upper staff has a slur and a triplet of eighth notes. The lower staff has a rhythmic accompaniment. The dynamic marking *And<sup>no</sup> quasi all<sup>to</sup>* is placed above the staff. The numbers 1, 10, and 11 are written below the staff.

Seventh system of music. The upper staff has a slur and a triplet of eighth notes. The lower staff has a rhythmic accompaniment. The dynamic marking *Mod<sup>to</sup>* is placed above the staff, followed by a blue letter 'H' and the marking *SOLO.* and *ppp*. The number 5 is written below the staff, and the number 2 is written at the end of the system.



Enchaînez.



27

Récit Mod.<sup>to</sup> Récit. Mod.<sup>to</sup>

*ff* 5 3 1 2 *poco sf* *p* *poco sf*

*7* *qu* *p* *f* *p* *mf* 4 8 *p* 1

*here*

*qu*

**B**

Poco più

*pp* *poco cresc.* *f* *ff*

1<sup>o</sup> Tempo.

*rit.* *p* 1 *pp* *poco cresc.* *mf*

*dim.* 1 4 *p* *ff* *p*

*a* Tempo.

3 3 3 3 3

3 *f* UNIS 11 *pp* *p* *mf* *ff* 5

*ff* 1 *ff* UNIS. 2 *ff* 3 3 **E** 20

All.<sup>o</sup> giocoso.



All<sup>o</sup> fuoco.

*pp*

cre - - - - - scen - - - - -

Molto mod<sup>to</sup> Mod<sup>to</sup> All<sup>o</sup> giocoso. And<sup>te</sup>

- do. *ff* *fp fp fp ff* 12 *ff* UNIS.

*ff* *ff* 1 UNIS. 2 *pp cresc.*

Même mouv<sup>t</sup> All<sup>o</sup> mod<sup>to</sup>

*ff* 5 *ff* UNIS. 1 *fff* 2

*p* < > *moins p* < > *p* < > *sf* *dim.* *f* 1

And<sup>te</sup> mod<sup>to</sup> CHANT.

*ff* 1 *ff* 3 *f* > *ff* FIN







